



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

wanders round the book—as Aboulfaouaris round the palace—*irrito*, without success, but not without a sufficiency of vexation. Book—palace, is absolutely inaccessible, for the known can show no bridge to it; or, if accessible, then it is absolutely impenetrable, for it begins *not*, it enters *not*; what seems the doorway receives but to reject, and every attempt at a window is baffled by a fall.”

The beauty of the language equals the beauty of his thoughts. Stirling seems to revel in an abundance of metaphor that lends the dry husks of logic a sweetness and flavor hitherto unknown. The book was published, and that it was received with fervor goes without saying. Ferrier, years before, had pointed to Hegel as an alpine summit, unattainable and wreathed forever in perennial snows. The valleys of thought seemed veritable “seas of darkness,” which alike allured and destroyed. But to the aid of the timid explorer now hastened a trustworthy guide who had already surmounted what had appeared the impassable, and at the sound of his voice the gloom and terrors faded like clouds before the sunshine.

Since his return from the Continent, Dr. Stirling’s life has been that of the student. His love of literature and philosophy has increased with every year, and the series of books that has issued from the press with his name on their title-pages tells of the ardent spirit with which his mind is imbued. Honors commenced to shower their laurels upon his head immediately after the publication of his “Secret of Hegel,” and Edinburgh University was not slow to award him the meed of praise when she conferred upon him the degree of LL. D. in 1867. Dr. Stirling had already devoted his heartiest energies to the study of her great philosopher, his “Sir William Hamilton on the Philosophy of Perception” appearing two years previously. Immense interest was excited in the philosophic world by the announcement, a few months afterwards, that the already famous Hegelian scholar was busy preparing an annotated translation of “Schwegler’s History of Philosophy,” and when, during the year, it was given to the world, it was eagerly conned and criticised. That it has met with wide-spread success is amply shown by the eloquent facts that in 1877 a sixth edition was published, and that each student finds in it a key to the wondrous intricacies of philosophic lore. A volume of critical literary essays appeared in 1868, under the title of “Jerrold, Tennyson, and Macaulay, and other Critical Essays,” which went far to prove his wide acquaintance with the classics of the English language. His other works are: “Address on Materialism,” 1868; “As Regards Protoplasm,” 1869, of which a second edition was issued in 1872; “Lectures on the Philosophy of Law, etc.,” 1873; “Burns in Drama, together with Saved Leaves,” 1878. His latest volume on philosophy, “The Text-book of Kant,” which was published a few months ago, showed with what fervor he has pursued his favorite study since his return from the Continent, where he drank so deeply at the fountain-head of German thought.

### *THE GOSPEL OF PAIN.*

Pain as an element in the world’s development is a subject of powerful interest to historian, philosopher, and artist, since it marks the limit between the active and passive condition of mind. The Hindoos are the first among the ancient and pagan nations of history to recognize pain as a means. With them the otherwise impassable relation of caste, which birth decides, could be transcended through this means only. They could attain the highest or Brahm through physical suffering and by reducing

themselves to spiritual unconsciousness. The Persians, on the contrary, did not seek pain, but knew it as something negative. The Greek mind is expressed by the great hero Achilles when he says—

“ I would be  
A laborer on earth and serve for hire  
Some man of mean estate, who makes scant cheer,  
Rather than reign o'er all who have gone down  
To Death.”

The element of pain is found in the art of Greece only after it begins its decline. Then it is to be subordinated and overcome through the human will. The “Niobe” is a fine representation of endurance accompanied with intellectual recognition of cause and effect, while the “Laocoon” presents the distinction between the mature man in his comprehension of the inevitable and the apprehension of the unknown which belongs to youth. There is a close analogy between the ancient Roman and the modern in the place given to pain, that is, in its absolute subordination to human will. This is seen most clearly in the growth of the many organizations of civilized and institutional life. The individual has but slight recognition in comparison with the institution. This necessarily gives rise to an educated and rational will as opposed to the natural or purely emotional nature. Hence, the ancient Roman laid great stress upon the nation.

“ For Romans in Rome's quarrel  
Spared neither land nor gold,  
Nor son, nor wife, nor limb, nor life,  
In the brave days of old.”

The Greek development of individual life is in marked contrast to this, and, consequently, the Greek's pleasure of living was the highest his mind could conceive. With the coming of Christ an entirely new phase of the element of pain is introduced into the world's history. The strongest emphasis is placed upon the purified spirit. How shall the spirit become pure? Through pain, since by this means unconsciousness ends, and all the faculties are aroused to their utmost activity, and the will asserts its power and frees the soul from its limitations. The self-active spirit becomes an art-element of the Romantic School in a different sense from that realized in the absolute calmness of the Classic School.

The ideal of Romantic art is the purified spirit at one with its creative spirit, the divinity of humanity, while the ideal of Classic art was the humanity of the divinity. The one gives us all the variations of aspiration—its ecstasy, its intensity, its endurance, and noble resignation. The other gives the intellectual subordination of all these to the will. The

five Great Masters—as Da Vinci, Correggio, Raphael, Michael Angelo, and Titian are generally called—reached the sublime in subjects representing the human form and character in its ecstasy of achievement. To be and to do have their highest possibilities realized in such works as the “Last Supper,” “Last Judgment,” and “Transfiguration.” What follows? To suffer!

The most artistic presentation of this subject known is the “Communion of St. Jerome,” by Domenichino. This artist has risen above all contemporary artists, and has succeeded in embodying the ideas of his own time; and, reaching backwards and forwards, shows the influence of pain as a physical means to a spiritual end. The picture represents the Saint, an emaciated figure and with fast-ebbing strength, as having been carried into the church to receive the sacrament of Communion. He seems unable to maintain the reverent position of kneeling, and would fall prostrate but for the prompt and loving assistance of friends. The poor relaxed and feeble body is in strong contrast to the intense look which is fixed upon the priest holding the consecrated Host. It is a startling presentation of the conflict between spirit and flesh.

The group of six persons surrounding St. Jerome seem actuated by three separate motives dividing them into pairs. A young priest, with clear-cut, intellectual features, kneeling at the right of the dying Saint, and a mature man, somewhat in the background, manifest the most intense interest in the sacramental distribution. They are an interesting contrast to each other and with Jerome, and may be taken as presenting the threefold expression of faith. The Saint, with that spiritual prescience which belongs to those who stand upon the threshold of the two worlds of the seen and the unseen, yearns with a great human yearning for the substance of the spiritual, thus making both the physical and spiritual nature maintain their struggle unto the end. The ecstasy of love for the Divine Being with whom he will soon be united is so great that all other things are as naught. The young priest, kneeling by his side, seems to behold the mystery of the light, and knows that God is there. He has not the emotional nature of the Saint, and there is much for him yet to do ere saintliness finds its expression in his features. We are distinctly commanded to know God and to love him. The mature man in the background, with the turban encircling his head, is as one who lives by faith alone, and it is a question if he sees the circle of light surrounding the consecrated wafer. He may be taken as a type of the class for whom the word is the law, and, resting upon it, he is free from the delight as well as the disquiet that belongs to those who must know consciously.

In the second pair is the young man standing immediately behind and supporting Jerome, physically, while with earnest look he gives a spiritual support to a serious-faced young woman, who, evidently, has not yet understood the great mystery of life through death, but is startled at the near approach of the latter. These two represent the plane of human interest and sympathy, and are entirely unconscious of the higher spiritual conditions that belong to the first pair. The third division is formed by the two who loved the *man* most—namely, the woman,<sup>1</sup> kissing the hand of the dying friend, and an elder man, who, from his resemblance, might be a brother of the Saint. The whole group finely illustrates the mental conditions surrounding every death where friends are called upon to witness that mysterious yielding to the summons of the spirit which takes unto itself that which it had sent out of itself.

The group on the right of the picture is composed of three persons, and forms a contrast to the opposite group of six who have borne Saint Jerome into the church. The priest, holding the sacred Host, which appears as a circle of light in his hand, bends towards the sinking figure of Jerome. He is not looking at the plate, but at the dying man. He seems not to comprehend either of the two great mysteries taking place before his eyes, but to be absorbed in the human interest of administering to Jerome the sacrament by which both believe eternal life may be secured. The ecstasy of spirit, intellectually comprehended, is not seen in his face or manner so much as the expression of the faithful follower of the Word, and the human tenderness that gives to the Saint the substance of that for which he longs with a great longing. The Deacon holds the chalice, but also has his eyes upon the Saint, while the acolyte kneels in front with the closed book, entirely absorbed in looking upon the sufferer. He holds firmly but unconsciously the book, thus showing the power of habit and duty for him, as the moving the Bible from one side of the altar to the other is one of his duties as acolyte. He has the tender heart of youth, and death means pain and sorrow. It is not the spiritual but the physical condition that impresses him; yet there must come to every young soul some query as to what is death, and where are the dead? In the case of such a saintly character as the one before him, faith answers and there is no doubt. He and the woman kissing the hand of the Saint, with the middle-aged man who so closely resembles Jerome, are of the same

---

<sup>1</sup> Santa Paula, "a noble Roman matron, a descendant of the Scipios and the Gracchi, the most celebrated female convert of St. Jerome."—MRS. JAMESON ("Sac. and Leg. Art.," sub. "St. Jerome.")

type of character—namely, of those who can live by faith, and blessed are they.

The whole scene is represented at the foot of an altar, but all appearance of crowd or confusion is destroyed by the aid of the perspective, produced by giving a landscape seen through an open window. The lion is always associated with St. Jerome, and in this picture suggests the purely mortal view of death. He can suffer, but he cannot hope. He bows his head upon his paws and weeps. There is no solution for him of the problem of pain. With human beings, on the contrary, there is a solution, and that is the seeing of God. "Blessed are the pure in spirit for they shall see God." The angels seem to be the least expressive and pleasing part of this picture. They await the deliverance of the soul to welcome it to the divine world.

The historical interest associated with this picture lies in the fact that it is regarded as second only to the "Transfiguration" by Raphael. In the gallery of the Vatican a room is given to these two pictures and the beautiful "Madonna della Sedia." In the great cathedral of St. Peter, at Rome, the "Transfiguration" and "Communion of St. Jerome" are placed opposite each other. Here they are reproduced in mosaic, as are all the pictures of the World's Cathedral. This picture presents an entirely original conception of pain, and far excels all contemporary illustrations of the same subject. Martyrdoms, flagellations, and crucifixions have in their nature so much of the passive element that they have only the quality of endurance, which may or may not be an art quality. The "Communion of St. Jerome" gives the purely active phase of spirit, and thus fulfils the leading condition of the Romantic, or Modern phase of art: namely, the freeing one's self from the environment of the flesh and rising to the ideal conception of the spirit.

SUE V. BEESON.

St. Louis, September, 1882.

### *PHILOSOPHY AT JOHNS HOPKINS UNIVERSITY.*

[We find the following interesting programmes of courses of lectures on philosophy for the current scholastic year in the circular of the Johns Hopkins University.—ED.]

#### PHILOSOPHY, ETHICS, PSYCHOLOGY, AND LOGIC.

PROGRAMMES FOR THE YEAR BEGINNING SEPTEMBER 19, 1882.

I. History of Philosophy, Ethics, etc.

PROFESSOR GEORGE S. MORRIS.

1. History of Philosophy in Great Britain.

*Three lectures weekly, first half-year.*